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ABSTRACT

In July of 1975, a conference was held at the University of Wisconsin to examine the feasibility of using cable television as a public library resource and to explore varied uses and techniques for portable video tape machines. Included in this program events are: (1) a bibliography of readings about cable television; (2) the text of an address about the role of cable television in the library; and (3) a cost comparison chart for video equipment. (EMH)

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HANDS-ON WORKSHOP

presented at

the

EDUCATIONAL MEDIA AND TECHNOLOGY CONFERENCE

University of Wisconsin-Stout, Menomonie, Wisconsin 54751

July 21-23, 1975

Connie J. Tiffany
Pierce Library
University of Wisconsin-Stout
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IR 002 622

Cable TV Clinic: Library information production and disseminiation

WORKSHOP SUMMARY

Connie Tiffany
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This workshop was one in a series of concurrent hands-on workshops held on the opening afternoon of the IOth Annual Educational Media and Technology Conference, University of Wisconsin Stout, July 2I, I975. This workshop consisted of a multi-media presentation, panel discussion, audience-panel dialogue and hands-on work with small format video equipment. There were 3 resource persons and 34 attendants from throughout the midwest; mainly comprised of educational media and library professionals.

The opening half hour, "Making waves", was a multi-media presentation by Don Roberts on the evolution of TV, the pertinence of cable and all media to libraries and a look at what the Hennepin Co., Minnesota, Public Library is doing with media, especially to prepare for cable television. This was followed by a panel discussion with Don Roberts, Kandy Brandt and Greg Schubert. The panel reacted to issues raised by the multi-media show and by a handout, "Cable TV Clinic: Forum" containing excerpts of comments re: all aspects of cable from professionals in the field. The panelists also raised points of interest from their own unique involvements with cable in Libraries.

There followed a I-I/2 hour round-robin of hands-on workshops during which the audience was offered a series of diverse experiences, all using portable video equipment. Experiences offered included:

Remote-participants were given a short course in planning and considerations for remote-- "on location" shooting.

Studio-participants were given a rundown and demonstration on the possibilities of auxiliary graphics, sound, props, lighting etc. to polish up a tape for TV-what to use and what not to use.

Interactive-participants experienced interviewing techniques and expressing themselves verbally and nonverbally in front of the camera.

The final 45 minutes were devoted to disussion and evaluation of the workshop activities, questions not covered previously,and consideration of cost alternatives and cable information sources.

There were 6 portapaks and their accessory components available to participants and the range of personal experiences represented by attendants varied from the complete media novice to media consultants for state education depts. This mix of people and hardware resulted in a predictable amount of equipment and program problems. Formal feedback indicated that most participants found the workshop stimulating and useful although a few felt the program was much too basic for their needs.

Our conclusion was that a future workshop of this type, with its extreme diversity of participants, should attempt to provide for distinct sophistication levels of experience or problem-orientation rather than rotating all participants through the same sessions. Further, the resource persons involved all had previous experience in conducting similar workshops and felt that this audience revealed a trend to wide-spread readiness for higher level and more specialized workshops. Some suitable working sessions at this point might include: simulated development of a franchise, planning cable utilization for a school district or other specific context, budgeting and determining funding sources for prospective uses. It might be useful to have available a compilation of results of various workshop feedbacks or surveys which have been held throughout the library and educational fields so that problem-oriented sessions could be designed and their effectiveness enhanced.

CABLE TV CLINIC: LIBRARY INFORMATION PRODUCTION & DISSEMINATION

Program Outline

1:30 - 2:00 MAKING WAVES

2:00 - 2:15 FORUM
How does cable/video production fit in with the library's role in information dissemination?

What are the unique properties of cable/video to extend or supplement existing services and collections?

Does anticipated, and so-far-realized, use justify costs?

2:15 - 3:45 PORTAPAK OLYMPICS
Remote "on-location" video, Kandy Brandt
Studio video, Greg Schubert
Interactive video, Don Roberts

	Group A	Group B	Group C
2:15 - 2:45	Remote	Studio	Interactive
2:45 - 3:15	Studio	Interactive	Remote
3:15 - 3:45	Interactive	Remote	Studio

3:45 - 4:30+ RAP-UP
Playback and critique of workshop tapes

Resource People

KANDY BRANDT, Director, Wisconsin Public Library Video Program
Contributing editor, Cable libraries
Chairperson, ALA-ISAD, Video and Cable Communication Section

Don Roberts, AV Consultant, WAVE Project
AV Librarian, Southdale-Hennepin Co. Library
Consultant, Pyramid Films
Co-initiator, ALA Booklist previewing system for videocassettes.

GREG SCHUBERT, Teleproduction Manager, UW-Stout
(formerly) Coordinator, Public Television Library "Watch-a-Book Project".

CONNIE TIFFANY, (Workshop Moderator - Coordinator)
Public Services Librarian, Media Retrieval Services--Pierce Lib., UW-Stout

10th Annual Educational Media and Technology Conference

CABLE TV CLINIC: SUGGESTED READING

Prepared by

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University of Wisconsin-Stout
June, 1975

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10th Annual Educational Media and Technology Conference

CABLE TV CLINIC: FORUM

Prepared by
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How does cable/video production fit in with the library's role in information dissemination?

The library has to choose between being a static storehouse or an active purveyor of knowledge. (1) The information storage and dissemination center role extends to creation, collection and dissemination. (2)

When most information was contained in books and books were very expensive, local governments in the U. S. established institutions to provide every citizen with free and equal access to available information. It would seem appropriate to continue to guarantee all citizens access to information in its newer forms, and logical for the public library to exercise leadership in providing this information. (3) The library is the natural agency since it is well versed in the use of educational media and expert in extending education to the public. (4)

To assist people in using the public access channel would be consistent with the library's information role in the community, its policy of neutrality on local issues and of presenting all sides of controversial issues. (5)

The library as an information center is continuing the tradition of free access to information, since guaranteed channel time is of little value if individuals or groups are financially excluded from access to production facilities. (6)

PROMISES

What are the unique properties of cable/video as opposed to other communications media? How can it extend or supplement what is already available in various collections and services?

CABLE

...a uniquely local communication resource (7) ...a mechanism for exchanging information (8) ...to reach regular clients and the unserved with more tailored programs (2) ...to measurably increase the proportion of the community that benefits from existing services (2, 7, 9) ...to foster self-learning beyond the age of compulsory school attendance (10) ...to interconnect libraries for better delivery of information and documents, through electronic resource sharing, at a cost far less than present telephone networks (2, 9) ...establish an information utility to most U. S. homes by 1985 (11); when two-way systems are open to libraries an information service will be a practical possibility (12) and two-way systems will be the rule by 1980's (13).

VIDEO

...cable is simply a potential transmission system; video is here and is the content (14) ...may find a larger audience itself than home broadcasting(15) ...is easily produced, inexpensively without great engineering expertise (4) ...not as portable as the book but more flexible for 25 million U. S. illiterates (15) ...for individualized learning, audience programming, community development, expanded service (16) ...common new visual medium appropriate to the increasing visual literacy competence of current school students (7)

PITFALLS

...less convenient, less flexible for handling information than traditional means of book, mail or telephone--proposed services are being done perfectly well already by telephone, more inexpensively and would be no better with a visual dimension (17) ...the opportunity to reach disadvantaged groups may be based more on hypothesis than on observed need and the proposed audiences may not even be wired (18) ...when you count the cost, a strong community development person with a cassette tape recorder, 35 mm. camera, and a slide projector may be better armed for work than if loaded down with $5,000 worth of video equipment (8) ...information services are now limited by poor resolution of print on the TV screen--an attendant is required to zoom the camera in and out on parts of the page (2) ...electronic transmission of copyrighted materials remains a sticky issue until the Commission on New Technological Uses solves it (2) ...claims that cable television will greatly affect daily life are unrealistic--the medium is proposed to be used for "just about every service except artificial insemination" (17)

REALITY

Where are we now and how far away is 1984?

The 1974 NCTA (National Cable Television Association) survey of educational uses concludes that the promise is not yet performance. (19) Following are some excerpts from their findings:

12.5% of the nation's homes are actually wired vs. a 1971 prediction that 25% would be by 1975.

600 systems out of 3100 operating in 6000 communities originate their own programming.

257 educational institutions responded as originating some programming. 62% of these are in public elementary and secondary schools; 37% are in two-year and four-year post-secondary schools.

Of the institutional staff members in charge, 28% are in the "media specialist" category.

64% are operating with no increase in budget; 66% draw the funds directly from their own institutional budgets; 74% were given no additional personnel.

Most are using small black and white helical-scan video tape recorders; 90 also have at least 1 film chain; 92 have color camera.

No educational systems are two-way interactive.

TYPES OF EDUCATIONAL CABLE TELEVISION SERVICES:

SERVICE TYPE	NUMBER OF RESPONSES	AVERAGE HOURS WEEKLY
Public Relations	108	1.5
Sports Events	105	3.2
TV Lessons, Lectures, Demonstrations	98	1.2
Extracurricular Activities	97	1.5
Distribution of ETV and Commercial Programs	84	18.2
Production Lab for AV or TV Classes	71	5.4
Adult/Community Education	49	4.2
In-Service Teacher Education	47	1.6
Film Distribution	31	18.3
Special Education Services	28	3.0
Other (miscellaneous services)	25	3.7
Data Transmission	13	4.0
Computer-Assisted Instruction	0	0

COSTS

Does the anticipated use justify costs in terms of demands on staff time, materials budgets, and institutional risk?

Funds for equipment are often available from outside granting agencies, but staff is more difficult to obtain. (2)

Staff time and money must be traded off from other materials. In addition to the cost of production there is often cost per use. (20)

Failing experiments have largely been due to inadequate staffing and funding--in some cases even to inadequate equipment. (15, 21)

The cost may be in terms of greater personal involvement than a professional is used to and more political involvement than an institution wants to risk. (8)

Access groups may be a threat to the library's neutrality, but the defense is that the library is a facilitator only and not responsible for content. (2)

Libraries planning to use cable for programming rather than services must recognize the enormous strain on staff and resources in regular program preparation; the effort detracts from time available to keep regular clientele satisfied. Public programming is mandatory when there is dissatisfaction with the percentage of people served and the decision is made that the institution has other responsibilities to its community than lending books (18).

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CABLE TV CLINIC: COST COMPARISON CHART FOR SMALL FORMAT VIDEO

All prices are "ballpark" estimates only and most will be out of date in less than 6 months. Consortium buying, individual vendors and competetive bidding can also reduce costs substantially. See conference exhibitors and local vendors for greater details and accuracy.

SYSTEM	FEATURES	MAJOR COMPONENTS	EST. EQUIP. COST	EST. 1 HR. VIDEOTAPE
Videocassette (3/4/")	Recorder, Self-Help playback, color	Cassette Deck & TV set	$1095-1525	$27+
Portapak (1/2")	B/W, Self-contained, on-location, point & shoot	Camera, zoom lens built-in mike, battery & AC adapter, VTR	$1500+	$27+
*Basic B/W studio (1/2")	Adequate amateur in good light, basic editing, some effects options, semi-portable. Low sensitivity & resolution. Sync may not be stable for CATV.	2 cameras W/ viewers, zoom lens, 1-2 VTR's, mikes, plain switcher, 3-4 lights, camera monitors	$5,000-10,000+	$27+ -
Advanced B/W Studio	Higher sensitivity, better resolution & edits, more sophisticated effects.	2-3 camera outfits, 2 VTR's (1/2") switcher w/effects, audio mixer, lights, film/slide chain	$20,000+	$27+
Deluxe B/W Studio	Above + Perfect edits, can use w/CATV. Non-portable product, incompatible w/other makes of 1" decks.	Above + 1-2 master VTR's (1"), testgear, time base corrector, waveform monitor.	$75,000 ±	$27+
Small Color Studio	Full color, lower sensitivity, requires more staff & maintenance than B/W	2 color cameras, color VTR, switcher w/effects, audio mixer	$35,000+	$27+
Sophisticated Color Studio	Great sensitivity and product. Requires extensive staff & maintenance	Above + waveform monitors vector scope, lighting & test equip. Better quality cameras & VTR's.	$100,000+	$27+
Super 8mm Film	Inexpensive & good quality Color, animation, portability, ease of use & maintenance	Color camera, lights, lenses, animation stand.	$1000+ & film chain	$100 (film)

*Costs increase as support system components are added and quality of equipment is upgraded. Possible support systems listed on reverse.

Support Systems (May be added incrementally to ease cost. Range reflects varying degrees of quality & sophistication.)

VTR's	$1,000-12,000
Monitors	250-1,000+
Lights	15-3,000
Tripods	50- 500
Film Chains	150-1,500+
Gen-Lock (To mix "live" segments w/taped segments)	400+
Special effects/switcher	600-5,000
Phono	150- 300
Audiotape w/remote mike	750-1,250
Audio system w/mike-mixer & pre-amp	3,000-6,000
Time base corrector(good edits, stablize sync & clean up signal especially on ½" for CATV or other 2d source use)	8,500-12,000

*Transmission Systems	Cost Per Subscriber
CATV (1-way, 20ch. or less)	$5-6/mo.+
2-way CATV	$15/mo.
40-100 Channel CATV (Line cost)	$15-20/mo.
(to use, add)	$8-10/mo.
Digital Pushbutton return	$3/mo.+
	$100 per set
Signal decoder	$3/mo.+
	$100 per set

High Resolution (For document legibility):

camera	@$10,000	
switcher	@$3,500	??
macro lens	@$400	
monitor	@$2,500	

*(Sources vary in predictions that these costs will rise or fall drastically in the future)

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